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Beowulf actually is in Anglo-Saxon, and should be made to appear in English. It alone has the traditions and associations necessary to give the right suggestion. Again, the blank verse line is the line most susceptible of the constant variation indispensable in translating *Beowulf*. On account of the freedom with which it allows the frequent substitution of other feet for the normal iambic one, it lends itself with remarkable readiness to a variety of movements, which indeed will not repeat the original ones, but will indicate them to our poetic sensibilities. It is necessary to read Shakespeare only slightly to realize what the pliability of the verse actually is.

It is sometimes objected against the fitness of blank verse that its majestic pace represents very imperfectly the quickness and lightness of Anglo-Saxon poetry. And this is true. The deliberation of *Beowulf*, of which I have spoken, does not lie in the metre, which is rapid, easy, and fluent. It is rather an indecision or irresolution in the progress of the action, amounting at times to paralysis. And while the action so delays and halts, the measures run along quick and crisp, in a way that blank verse is quite unable to follow. Yet it is not essential that it should do so, for we have seen that the exact transcription of the Anglo-Saxon measures and the exact reproduction of the rhythmical movement, is impossible, not to say undesirable in English, and that we can require only a general similarity of impression.

Therefore, in spite of its inability to follow the movement of Old English poetry, blank verse would seem theoretically—and that notwithstanding Conybeare's failures—to be the best medium for rendering *Beowulf*, because it is the only measure which combines with adaptability a heroic suggestion sufficiently strong to convey to us the impression which that poem made upon its audience, and still makes upon those capable of reading it understandingly—the impression of an epic. But even while this statement may seem theoretically true, a thoroughly practical test is alone able satisfactorily to decide the question.

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THE WALPURGISNACHT IN THE CHRONOLOGY OF GOETHE'S

Faust.

GOETHE'S Walpurgisnacht scene, found neither in the *Urfaust* nor in the *Fragment* of 1790, made its first appearance in the completed *First Part* of 1808. A brief examination of of these different recensions of the drama may make clear the purpose for which the scene was inserted.

The hero of the *Urfaust*, seeking freedom from restraint, displays few of the higher qualities of mankind. About Mephistopheles, his friend, there is but little of the supernatural.

A part of the original plan was, perhaps, to have Valentin, who occurs in the *Urfaust* only in speaking the monolog II. 1373-1397, attack Gretchen's seducer and be killed by him. Faust would then flee to avoid arrest, and Gretchen, drowning her child upon its birth, would wander a vagrant until apprehended, imprisoned, and condemned to death. This, however, would make it necessary to explain how Faust, possessing any love or conscience, could so long remain away from Gretchen after having caused not only her fall, but the death of her mother and brother. Of this problem the *Urfaust* attempts no solution.

Between the dates of the *Urfaust* and the publication of the *Fragment* of 1790, Goethe's period of Sturm und Drang subsiding, had been replaced by different ideas of form in art and life, new ideals of love and poetry, and new feeling for nature. On March 1st, 1788—so says the *Italienische Reise* (1786-1788)—Goethe made a plan for Faust and was working out a new scene. This, the 'Hexenküche' as we know from Eckermann (April 10, 1829), was introduced to change the learned old professor to the passionate young lover, and to remove from Faust some of the responsibility for the ruin of Gretchen.

Compared with the *Urfaust*, the *Fragment* of 1790 has both omitted old and added new matter. The additions consist of 'Hexenküche' and 'Wald und Höhle,' the latter introduced, apparently, with the idea of making Faust less a heartless libertine by causing him, oppressed by a feeling of guilt, to retire to the

woods for lonely communion, there to be joined by Mephistopheles and, by his evil powers, be again won over to indulgence. 'Wald und Höhle' is inserted between 'Am Brunnen,' where Gretchen's fall is intimated, and 'Zwinger' after which comes 'Dom,' ending at Gretchen's swoon and concluding the *Fragment*.

Faust, now more deep and noble, longing to participate in all the life of man, for the sake of experience and not for pleasure, allies himself with the devil. Mephistopheles is not yet the seducer, and no compact is yet made between him and Faust. Again no attempt is made to explain Faust's conduct in remaining away from Gretchen in her trouble. The solution of the problem is postponed by entirely omitting from the *Fragment* the Valentin monolog, 'Trüber Tag,' the witch scene at the Rabenstein, and the 'Kerker,' all of which occur in the *Urfaust*.

In 1808 the completed *First Part* appeared, as Volume viii of the first Cotta edition of Goethe's works. The hero of the play, brought into connection with God and the Devil, was now—so the Prolog im Himmel intimates—to symbolize the triumph of idealism over sensualism. Mephistopheles becomes a seducing devil, endeavoring to satisfy with the things of sense Faust, all of whose thought and action is a wandering which will lead—so says the *Prolog*—ultimately to the light.

The details of the filling in are many; but a few may be mentioned. The three preliminary poems were added, the *Prolog* throwing light, as has been suggested, upon the characters of Faust and Mephistopheles and upon the fate of Faust. Line 598 (Weimar edition numbering; v. Loeper, l. 245), intimating that the walk of Faust and Wagner was upon Easter day, was introduced and Faust was called from suicide by the sound of the Easter music. Passages are added to ennoble and humanize the character of Faust. 'Wald und Höhle,' brought forward three scenes, is now placed before 'Gretchen's Stube,' 'Marthens Garten,' and 'Am Brunnen.' In the *Fragment*, where it first appears, it follows these scenes. The lines of Valentin's monolog coming after 'Dom' in the *Urfaust*, were omitted in the *Fragment*. In the completed *First Part* the

completed Valentin scene is placed before 'Dom' which, omitting the heading "Exequien der Mutter Gretgens," adds line 3789 (v. L. 3432), referring to Valentin's death and burdening Gretchen with a double guilt. The death of Gretchen's mother must be supposed to have occurred between Valentin's death and *Dom*, since Valentin does not mention it in attributing Gretchen's sins to her. *Trüber Tag*, which was omitted in the *Fragment*, is placed, still in prose, as in the *Urfaust*.

And now, between the 'Dom,' as placed in the completed *First Part*, and 'Trüber Tag,' are introduced the two new scenes, 'Walpurgisnacht' and 'Walpurgisnachtstraum.'

Goethe's Tagebuch has, for July 30, 1799, the entry "Die erste Walpurgisnacht;" and on December 16, 1800, were noted "Erasmus Francisci Höllischer Proteus, Berker's Bezauerte Welt." A dated MS. in the Royal Library at Berlin, indicates that the 'Walpurgisnacht,' the especial point of our interest, was begun in November 1800, and finished in February 1801. (Thomas, p. 326.)

Comment upon the growth of the material of the scene and its connection with the Faust story, upon the growth of the scene to its present form leaving paralipomena to fill fifteen pages (Strehlke, pp. 25-41), upon the completed scene itself and its reception by critics, must, in this connection, be omitted.

The question of the propriety of the introduction of the scene into the drama has been much discussed.

As typical of the critics who blame Goethe for introducing it, we may take Thomas (*Goethe's Faust*. Part i. Heath & Co., 1895), to whom the scene "viewed in its connection as a link in the drama," is "a wanton freak of poetic cynicism" (p. lxiv). Claiming that the Brocken revels "take place in the spring before Gretchen is a mother," they "must, therefore," he says, "have been ancient history at the date of the prose scene" that is, 'Trüber Tag.' With wonder what Faust has been doing in this very long interval between the 'Walpurgisnacht' and 'Trüber Tag'—it must be more than eight months, according to his chronology—he finds altogether incompatible Faust's enjoyment of the witch conclave, his sorrow at Gretchen's fate, and his anger at

Mephistopheles for keeping him ignorant of this by the diversions of the Brocken (p. lxxv).

But here Thomas is inconsistent with himself. If the Brocken revels "take place in the spring before Gretchen is a mother," as he says (p. lxxiv), they cannot have been the diversions which kept Faust from learning of Gretchen's "sad fate," as he also says (p. lxxv), because, according to his chronology, Gretchen has no fate concerning which to be sad until many months after the Walpurgisnacht. Nor do these actions of Faust seem so incompatible—but this by the way.

The argument usually advanced against the insertion of the Walpurgisnacht scene is the confusion it has been felt to bring into the chronology of the drama. This article, in its attempt to reconcile the chronology, presupposes that Goethe placed the scene exactly where he wished it and not out of place, as critics generally hold.

The chronology of the love story, amended according to this supposition, would, then, be somewhat as follows: Beginning with the walk on Easter day as a certain date, the love scene would take place during spring or summer, in the time of daisies—not necessarily blossoming ones, as Thomas (p. lii) has it. Gretchen's final surrender to Faust and the entrance upon her fate is sometime shortly before August 1st. Valentin's death, the death of the mother, and the cathedral scene, when the child is quick (3790 f; v. L. 3433), come during the autumn and winter. Faust flees because of Valentin's death, but makes a surreptitious visit to Gretchen upon the occasion of the mother's death. The fact that the lover to be concealed was the brother's murderer would furnish reason for administering, to preclude all possibility of discovery, the extra amount of the sleeping potion which produced the mother's death. The birth and murder of the child take place, while Faust is still away because of Valentin's death, shortly before the Walpurgisnacht, on the eve of May 1st of the next year. That is, this arrangement places the Walpurgisnacht scene a year later in the chronology of the play than critics have previously done. The scene 'Walpurgisnacht' then coming soon after the birth and murder of the child, and not long before as

Thomas and other critics place it, may consistently show the bloody line about Gretchen's throat as suggesting approaching punishment for crime already committed, rather than as prophesying what will occur in time to come. This vision fills Faust with terror, he discovers Gretchen's plight—perhaps from this same sign—and the action in 'Trüber Tag' follows at once. Thus the Walpurgisnacht is not ancient history when 'Trüber Tag' comes, and 'Kerker' may follow when it is wished, according as the period of Gretchen's wandering is long or short before her capture. It must not be placed too far from 'Trüber Tag,' since Faust is to be thought of as searching for Gretchen in the interval between that scene and the 'Kerker.'

The acceptance of this arrangement makes possible an answer to Thomas's question (p. lxxv) "why should Faust upon the Brocken refer to his love in elegiac tone as a distant memory," because it is many months since Faust has seen Gretchen. It similarly shows the falseness of the chronological basis which causes Thomas to further ask (p. lxxv), "and why should he have a vision of the beheaded Gretchen when it is but a day since he left her alive and well?" This question shows how the accepted chronology produces a confusion which is explained away by the emendation suggested. Thomas's criticisms (p. lxxv) that "hopeless confusion" is "brought into the chronology of a natural order of events," and (p. lxxv note) that "as the text stands we go backward in time when we pass [forward in the play] from the cathedral scene to the Walpurgis-Night," which are just, according to the accepted chronology, are made unnecessary in the new scheme by which the chronology is not confused, and we pass forward in time in going from 'Dom' to 'Walpurgisnacht.'

All of this supposition, which makes clear so much and removes so great a blame from Goethe, is, however, conditioned upon the possibility of interpreting in a general sense the passage where Mephistopheles, speaking to Faust before Gretchen's door (3661f, v. L. 3304f), says that the Walpurgisnacht will come "übermorgen;" upon referring "übermorgen" simply to some future time instead of to the

literal "day after tomorrow" as critics have hitherto done. Allowing, for the sake of the argument, that the Walpurgisnacht scene is in its proper place, the interpretation of "übermorgen" cannot be strictly literal since that would make it necessary for the incidents in the scenes 'Auerbachs Keller,' 'Hexenküche,' 'Strasse,' 'Abend,' 'Spaziergang,' in all the love scenes; namely 'Der Nachbarin Haus,' 'Strasse,' 'Garten,' 'Ein Gartenhäuschen,' 'Wald und Höhle,' 'Gretchens Stube,' and 'Marthens Garten;' in 'Am Brunnen,' 'Zwinger,' and the Valentin scene 'Nacht;' all to come between the day before Easter and the day before the first of May, which is impossible. The impossibility of a literal interpretation justifies one in suggesting any plausible explanation. It is not inconceivable that the word may have an indefinite future meaning, although I have been unable to find any other instances of such use.

However, even if this involved considerable violence to the legitimate meaning, as it does not, it is much easier to presume such a licence than to feel, with Thomas (p. lxxv), that to the questions of chronology "there is no answer that is altogether creditable to Goethe's poetic conscience;" to think that in writing the Walpurgisnacht scene Goethe

"simply gave the rein to his present humor, with no serious concern about the inner or outward harmony of what he was now writing, with the love tragedy he had written a quarter of a century before" (p. lxxv);

and to believe that "The result, as we have it, is undeniably a blemish in the poem" (p. lxxv). It is incredible that Goethe would have been careless enough to place the Walpurgisnacht after Dom when it came before it in time (p. lxxv, note).

Thomas's excuses for Goethe insertion of the scene (p. lxxvi), imply that Goethe carelessly introduced "a discordant passage into the pathos of his love tragedy;" that he was unsuccessful in making Faust appear a 'good man,' really making him only detestable and knowing it was not possible to "save the dignity or consistency of his character, he felt it was not worth while to "trouble about matters of time and space and quotidian probability" (p. lxxvii). These excuses are worse for our conception of Goethe as a liter-

ary artist than the blame Thomas chooses to give.

With the emendation of locating the Walpurgisnacht in the chronology of the drama one year after the first scene, all is made clear and plain, and there is no confusion. And this change involves only the translating by an unusual, although possible, meaning, a word which cannot be literally interpreted, as against the alternative of adjudging Goethe guilty of carelessly making a hopeless jumble of his *Faust*.

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ENGLISH DRAMA.

Das Wortspiel bei Shakspeare, von LEOPOLD WURTH. Wien und Leipzig: W. Braumüller, 1895. 8vo, pp. xiv, 255. [*Wiener Beiträge zur englischen Philologie. I.*]

THERE is such an immense variety of plays upon words in the works of Shakspeare that it seems almost impossible to adopt a classification which will include all the instances of their occurrence. Yet this is what Dr. Wurth, in the work before us, has attempted to do. The book consists of two hundred and thirty-two pages, exclusive of preface and index, and of these pages one hundred and thirty-two are taken up with the grouping of only typical examples in their various classifications. The remaining pages are devoted to an introduction, consisting of eighteen pages, and to a discussion of Shakspeare's relation to his predecessors and contemporaries in their use of the play on words.

In the introduction, after briefly treating of the figure as a work of literary art (*Sprachkunst*), he gives a short history of its treatment by previous writers, and then proceeds to his own definition and classification.

"The play upon words arises," he says, "from that combination of two or more words, which have the same or a similar sound, but often quite different meanings, that not only a play on the sounds follows, but also one on the sense."

For the operation of this play upon words, it is necessary that the elements be no mere isolated words, but that they appear in combination: 1. with one another for the purpose